EMPIRES OF THE SUN
CULTURE AND POWER IN MESOAMERICA

A 2 DAY SYMPOSIUM IN HOMAGE TO
PATRICIA R. ANAWALT

APRIL 4-5, 2014
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CODEX MENDOZA WORKSHOP BY
JOHN M.D. POHL UCLA/CSULA

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Dr. Patricia R. Anawalt is Director Emerita and Founding Director of the Center for the Study of Regional Dress located at the Fowler Museum at the University of California, Los Angeles. The Center for the Study of Regional Dress is an endowed research facility, which opened June 6, 1993. Among the center’s various aims is understanding the role of dress in defining social, religious and political identities. Dr. Anawalt is a specialist in the history of ethnographic clothing and textiles and is a world renowned authority on Mesoamerican ritual and quotidian attire as well as worldwide regional dress. Dr. Anawalt earned her B.A., M.A., and Ph.D at the University of California, Los Angeles in the field of archaeology.

Dr. Anawalt is also well-known for her publications relating to Mesoamerican codices. Her research in this field cumulated with her publication on the interpretative reading of the Codex Mendoza, the written record of the Mexica from 1325 through 1521 that includes the founding years of Tenochtitlan. It is considered the authoritative work on this codex. In 1994, Dr. Anawalt received the Archaeological Institute of America’s James R. Wiseman Book Award for her publication (with co-author Frances Berdan), *The Codex Mendoza*. For the 1996-97 academic year Patricia Anawalt served as the AIA’s Charles Eliot Norton Memorial lecturer. She has been a member of the AIA governing board and has served on many AIA committees. Among her many publications:

- *The Essential Codex Mendoza*. Berkeley: University of California Press, 1997 (Frances Berdan, co-author)
EMPIRES OF THE SUN: CULTURE AND POWER IN MESOAMERICA
SYMPOSIUM IN HOMAGE TO PATRICIA R. ANAWALT

Friday, April 4, 2014 @ CSULA State Playhouse

11:30 – 3:00 pm  Registration for Workshop and/or Symposium
                 at CSULA State Playhouse

12:30 – 3:30 pm  Workshop: The Codex Mendoza by John M.D. Pohl,
                 University of California Los Angeles / California State
                 University, Los Angeles (additional fee for workbook)

3:30 – 4:00 pm  Break

4:00 – 4:15 pm  Welcome and Opening Remarks for Symposium
                 President of CSULA Dr. William A. Covino / Daniela
                 Susana Gutiérrez / Dr. Manuel Aguilar-Moreno

4:15 – 4:50 pm  The Itinerant Life of the Codex Mendoza
                 Daniela Bleichmar, University of Southern California

4:50 – 5:25 pm  Style and Contents in the Codex Yanhuitlan
                 Alessia Frassani, University of Leiden, Netherlands

5:25 – 5:40 pm  Break

5:40 – 6:15 pm  The Triumph of Tepeucila Over the Spanish
                 Conquistador: The Codice of Tepeucila (1543)
                 Ethelia Ruiz Medrano, National Institute of
                 Anthropology and History (INAH), Mexico

6:15 – 6:50 pm  The New Support of Heaven: The First Omen of the
                 Conquest of Mexico in the Florentine Codex
                 Diana Magaloni-Kerpel, Los Angeles County Museum
                 of Art (LACMA)

6:50 – 7:15 pm  The Importance of Drums in Aztec Military Contexts
                 Elizabeth Baquedano, University College London,
                 Institute of Archaeology, England

7:15 – 8:15 pm  Reception with live music and appetizers

Saturday, April 5, 2014 @ CSULA Golden Eagle Auditorium

8:00 am  Symposium Registration at Golden Eagle Auditorium

9:30 – 9:45 am  Welcome and Opening Remarks
                 Daniela Susana Gutiérrez / Dr. Manuel Aguilar-Moreno

9:45 – 10:20 am  The Controversies of Chocolate in Colonial Mexico
                 Manuel Aguilar-Moreno, California State University,
                 Los Angeles

10:20 – 10:55 am  Rabbit Hair and Spun Feathers: Luxury and Identity in a
                 Colonial Mexican Textile
                 Elena Phipps, President of the Textile Society of America

10:55 – 11:10 am  Break

11:10 – 11:45 am  Dressing for the Occasion: What a Maya Wears
                 at a Cave Ritual
                 James E. Brady, California State University, Los Angeles

11:45 – 12:20 pm  Research at Ancient Tula, Hidalgo, Mexico:
                 The Recent INAH Projects
                 Robert H. Cobean, INAH, Director, Tula Archaeological Site

12:20 – 1:45 pm  Lunch

1:45 – 2:20 pm  Tlacaelel: The Best and Worst of Aztec History
                 Susan Schroeder, Tulane University

                 Cecelia F. Klein, University of California, Los Angeles

2:55 – 3:30 pm  Extraordinary Events and What They Reveal about the
                 Aztecs
                 Frances Berdan, California State University, San
                 Bernardino

3:30 – 3:45 pm  Break

3:45 – 4:20 pm  Costumes for the World: Aztec Dress Explained in the
                 Early Pictorial Ethnographies
                 Elizabeth H. Boone, University of Tulane
PRESENTATION: Extraordinary Events and What They Reveal about the Aztecs

ABSTRACT: Most (if not all) lives are occasionally enlivened by unusual or extraordinary happenings and events. Whether planned or unexpected, such events often accentuate a culture’s inner workings. I have chosen a few such events in Aztec history to illustrate this: the futile attempts by the Mexica ruler Motecuhzoma Xocoyotzin to move a massive but stubborn rock from Chalco to Tenochtitlan, a merchant’s feast designed to propel the host up the social ladder, and the welcoming of a large number of Huexotzinco refugees into Tenochtitlan despite mutually antagonistic relations between the Huexotzinca and the Mexica. In each of these cases, some fundamental aspects of political arrangements, social dynamics, economic priorities, and belief systems are exposed, highlighting the value of taking a close look at individual events, no matter how extraordinary they may seem.

Dr. Frances Berdan specializes in Aztec economy, society and culture. She received her Ph.D. in Anthropology from the University of Texas at Austin in 1975 and is currently Professor Emerita of Anthropology at California State University San Bernardino. She has done archival and museum research in Mexico, Europe, and the United States, and ethnographic research in coastal Veracruz and the Sierra Norte de Puebla, Mexico. She has authored or co-authored more than a dozen books and over 100 articles. Dr. Berdan has appeared in documentary programs on the History and Discovery channels. She continues her research on ancient Mesoamerican mosaics and colonial-period Nahua glyphic writing.

PRESENTATION: The Importance of Drums in Mexica Military Context

ABSTRACT: A close relationship exists between drums and warfare, drum playing, and the role rulers and important dignitaries had with these instruments. The works of Sahagún, Durán and Alvarado Tezozomoc, among others, describe at length how drums signaled the attack or withdrawal of the army as well as funerary rites of great warriors. Codices confirm the martial and ritual aspects of drums. Both Teponaztli and Huehuetl drums were depicted with elaborate carvings: birds, felines and human beings, some of them warriors. The corpus is not large but through the ethnohistorical writings, codices and archaeology, we support this interpretation.

Dr. Daniela Bleichmar is Associate Professor in the departments of Art History and History at the University of Southern California. She received her B.A. from Harvard University and her Ph.D. in History (History of Science) from Princeton University. Her research and teaching interests include interactions between art and science in the early modern period; visual and material culture in the Spanish Americas and other areas; the history of colonialism, imperialism, and global exchanges; the history of collecting and display; the history of print.
books, and reading; and the history of travel.

Dr. Bleichmar has received multiple prizes and fellowships for her scholarship, among them a Mellon Foundation Post-Doctoral Fellowship (2004–2006), a Getty Foundation Post-Doctoral Fellowship (2008–2009), and a Getty Research Institute fellowship (2013–2014). In 2007 she was honored by the Smithsonian Institution as one of "37 under 36, America's Young Innovators in the Arts and Sciences." In December 2008 she received the USC College General Education Teaching Award.

PRESENTATION: The Itinerant Life of the Codex Mendoza

ABSTRACT: This presentation considers the travels of the Codex Mendoza, a pictorial manuscript about Aztec history, culture, religion, and tributary practices created in Mexico City toward the middle of the sixteenth century. The Mendoza was a new type of object, a product of cultural mixing that brought together Amerindian and European elements. It was set in motion immediately after its creation and continued to move in various ways for centuries. It moved physically, going from Mexico to Paris, London, and Oxford. It moved across media, from manuscript to print, as authors selected portions to include in their publications. And it moved interpretively, since printed renditions created different versions of the codex based on their selection of pages to reproduce, the varying relations they articulated between images and text, and the conclusions they drew about Amerindian culture. This talk will argue that mobility was not a physical accident that happened to an object that existed as a stable and immutable entity despite its travels, but rather a series of constitutive acts of translation, selection, and interpretation that produced multiple versions of the object itself.

Dr. Elizabeth Hill Boone is an art historian, ethnohistorian and academic, specializing in the study of Latin American art and in particular the early colonial and pre-Columbian art, iconography and pictorial codices associated with the Mixtec, Aztec and other Mesoamerican cultures in the central Mexican region. Her extensive published research covers investigations into the nature of Aztec writing, the symbolism and structure of Aztec art and iconography and the interpretation of Mixtec and Aztec codices.

Dr. Boone earned her B.A. in Fine Arts at The College of William & Mary and completed her M.A. and Ph.D. at the University of Texas at Austin on pre-Columbian Art History. She is a former Director of Pre-Columbian Studies and Curator of the Pre-Columbian Collection at Dumbarton Oaks. Currently, Dr. Boone holds the Martha and Donald Robertson Chair in Latin American Art at Tulane University. She is also a research associate at Tulane's Middle American Research Institute (MARI). Dr. Boone’s accomplishments are too extensive to list, but in 1990 she was awarded the Orden del Águila Azteca (Order of the Aztec Eagle), Mexico’s highest decoration awarded to non-citizens and in 2010 Dr. Boone served as president of the American Society for Ethnohistory.

PRESENTATION: Costumes for the World: Aztec Dress Explained in the Early Pictorial Ethnographies

ABSTRACT: Sixteenth century Europeans were intensely curious about the different customs of dress around the world. Costume books illustrating the dress of diverse peoples, became very popular, for they offered windows into distant, poorly understood, and exotic people. Although there are no costume books, as such, for the Aztecs, the Spanish friars who sponsored the creation of pictorial encyclopedias of Aztec culture were clearly attuned to the particulars of Preconquest dress. The costuming of deities reflected their realms and their social and supernatural attributes. Lords dressed differently than commoners, and civilized Nahua of central Mexico were easily distinguished from Chichimecs, Otomis, Huastecs, and others. Most of the cultural encyclopedias painted in the sixteenth century pay attention to costuming. A few have distinct sections devoted to different customs of dress. This paper gives first a brief overview of Aztec and European book traditions, highlighting their differences, and explains the genre of the cultural encyclopedia. It then focuses of the presentation of Aztec costuming traditions to European audiences. I offer it as a tribute to Patricia Rieff Anawalt, the world’s authority on Pre-Columbian dress.

Dr. James E. Brady is Professor of Archaeology at California State University, Los Angeles. He is the acknowledged dean of the sub-discipline of Mesoamerican Cave Archaeology. Caves in Mesoamerica were the first temples and cathedrals of ritual practice. Dr. Brady’s research interests also include the role of ideology in complex societies, cultural landscapes, religion, and archaeological method and theory. Dr. Brady earned his B.A. in anthropology from UC Berkeley, and M.A. in anthropology from CSULA. While living in Guatemala from 1979-1982, he became interested in caves after visiting
Naj Tunich. He conducted two seasons of work there before entering UCLA for his doctorate in archaeology. His dissertation was an investigation of Maya ritual cave use and focused on his work at Naj Tunich. He returned to Guatemala in February of 1988 on a Fulbright Fellowship and lived there until September of 1993 when he moved to Washington, D.C. to accept a Dumbarton Oaks Fellowship.

PRESENTATION: Dressing for the Occasion - What a Maya Wears at a Cave Ritual

ABSTRACT: Patricia Anawalt has produced the authoritative research on native dress in pre-contact Aztec society. This conference offers an ideal opportunity for those of us generally involved in other aspects of Mesoamerican studies to consider what insights her work can give us about our own areas of study. This presentation will reexamine dress of individuals painted on the walls of the preeminent Maya cave sites of Naj Tunich in Guatemala. The analysis will combine developing ideas in cave archaeology with data drawn from ethnographic and ethnohistoric sources to illuminate this iconographic corpus. A number of the images are controversial and hotly debated. This presentation attempts to weave these images into an analysis that deepens our understanding of the rituals that took place within the cave.

Dr. Robert H. Cobean is director of the National Institute of Anthropology and History’s archaeological project at Tula, Hidalgo. He was inspired to become an archaeologist by attending classes at Yale given by Dr. Michael Coe. Dr. Cobean received a Ph.D. in anthropology from Harvard University in 1978. For over 20 years, he worked on archaeological projects in the Tula region with the late Alba Guadalupe Mastache, publishing eight volumes of reports on Tula and the Toltecs. He also worked in Tula’s ancient city with projects directed by Richard A. Diehl of the University of Missouri and Eduardo Matos Moctezuma of I.N.A.H. Dr. Cobean has done research on the Olmecs, ancient Mexico’s earliest civilization, and on ancient mining and trading systems in Mexico and Central America. Dr. Cobean also discovered in 1992 in the Pyramid B the “Tunic of Tula” more commonly known as the “Coraza de Tula,” a Toltec spondylus and olivella shell military tunic, which was ritually buried under a turquoise, mosaic solar disc. The tunic appears as part of our poster art for this 2014 symposium.

PRESENTATION: Research at Ancient Tula, Hidalgo, Mexico: The Recent INAH Projects

Dr. Alessia Frassani earned her B.A. in Visual Arts from the University of Bologna (Italy) and her Master in Archaeology and History of Native American Peoples at Leiden University in the Netherlands. Her Ph.D. was earned at the Graduate Center of the City University of New York in Art History. A Fulbright scholar in the U.S., her research has been supported by a number of institutions, among them the Social Science Research Council, the Renaissance Society of America and the Getty Research Institute in Los Angeles. Her research interests focus on pre-Hispanic pictography and colonial art. She has published in Spanish, English and Italian. Beginning in August 2010, Dr. Frassani served as an assistant professor in the Art Department of the Universidad de los Andes, in Bogotá, Colombia, for three years, where she taught courses and directed theses in pre-Columbian and colonial Latin American art.

Since 2004, Dr. Frassani has conducted research on the church and convent of Santo Domingo Yanhuitlan, Oaxaca, integrating archival, archaeological, and ethnographic sources. Her research at Leiden is part of Prof. Jansen’s ERC project “Time in Intercultural Context” and involves fieldwork in the Mazatec region, focusing on the long tradition of shamanic chants and related practices, as well as the study of ancient divinatory pictography.

PRESENTATION: Style and Contents in the Codex Yanhuitlan

ABSTRACT: Produced in the middle of the 1550s, the so-called Codex Yanhuitlan depicts events related to the important “cacicazgo” of the same name in the Mixteca Alta following the aftermath of the Spanish conquest. The 1940 groundbreaking study of Jiménez Moreno placed the document, which has come down to
us in fragments, in its historical context, one of a heated battle between local indigenous rulers, Spanish encomenderos and Dominican friars over the human and economic resources of the town and surrounding area. Recent studies by Jansen added previously unknown pages and delved deeper into the pictographic contents and structure of this fascinating document. In this presentation, I will add another layer of interpretation by focusing on the mix of styles and iconographic references found throughout the pages. Pre-Hispanic line drawings appear together with shaded figures. Historical events are depicted next to representations of ancient deities and religious symbols. Finally, a grisaille technique is found throughout the manuscript. What terms are most appropriate to describe the techniques employed by the artist(s)? Do notions of hybridity and eclecticism help or hamper our ability to understand the innovative strategy of communication used in this early colonial document?

Dr. Cecelia F. Klein is Professor Emerita of Pre-Columbian art history at UCLA, where she taught Mesoamerican and Andean art history for twenty-five years. Specializing in the iconography and political functions of Aztec art before, during, and after the conquest; she has written articles on masking, ritual autosacrifice, the symbolism of human body parts, and gender representations in Aztec art. She is the editor of Gender in Prehispanic America, which includes her article on the symbolic value of ambiguous gender signs in Aztec culture. More recently Klein has co-authored, with Naoli Victoria Lona, an article on Aztec ceramic figurines, and compiled an online bibliography on “Art of the Aztec Empire” for Oxford Bibliographies in Art History. Her work often crosses over into early Colonial Mexican art; for example, she has written on the impact of European notions of Wild Woman on post-conquest representations of the goddess Cihuacoatl. An article titled “Death at the Hands of Strangers: Aztec Sacrifice in the Western Imagination” has been submitted for the forthcoming volume Altera Roma: Art and Empire from the Aztecs to New Spain being edited by John Pohl.

PRESENTATION: Of Eye Rings and Torches: The Fire Priests of Chichén Itza

ABSTRACT: One of the most puzzling elements of Mesoamerican costume has been the large eye rings, or “goggles,” worn by a number of carved and painted figures at many Classic and Postclassical Mesoamerican sites. Because the other clothing and attributes of goggled figures tend to vary greatly from site to site, even figure to figure, scholars have been unable to agree on a single, universal meaning of eye rings. This talk attempts to explain that diversity of form by focusing on a select type of goggled figures in architectural stone reliefs at Early Postclassic Chichen Itza. Whereas previous scholars have identified these figures as a deity or a “warrior,” I propose that they represent what the Mexica-Aztecs called “fire priests.” If correct, this thesis would confirm Doris Heyden’s 1983 suggestion that many goggled figures represent real-life individuals who not only held different political and religious offices, but different ranks within those offices as well.

Dr. Diana I. Magaloni Kerpel was Professor of Art History at the Instituto de Investigaciones Estéticas of the National Autonomous University of Mexico (UNAM) in Mexico City. Her studies were conducted at the National Institute of Anthropology and History specializing in restoration and mural painting. Dr. Magaloni earned her graduate degrees in art history from UNAM and Yale University. Her research has focused on the study of Mesoamerican and indigenous pictorial techniques in the 16th century, and she is developing an interdisciplinary method combining chemistry, physics, archaeology, ethnography, and art history to understand how mural paintings and codices were created. She has written extensively about pre-Hispanic mural art and the Florentine Codex. Current projects include analysis and restoration of the murals found in the “caja de agua” of the archaeological site of Tlatelolco, and research of the Codex Reese, a sixteenth-century map held at the Beinecke Library, Yale University. Dr. Magaloni also served as Director of the National Museum of Anthropology in Mexico City, the largest reservoir of Mesoamerican artifacts in the world. She is now a curator of Pre-Columbian art at the Los Angeles County Museum of Art (LACMA).

PRESENTATION: The Image of La Malinche as a Noble Nahua Woman in the Florentine Codex

ABSTRACT: Book 12 of the Florentine Codex is the only complete history of the Conquest of Mexico written and painted by the indigenous peoples of Central Mexico in the aftermath of the war. This invaluable document has yet to be decoded, for it combines concepts about history and manners of recording events that belong to two different millenarian traditions: the Nahua and the Spanish
cultures. In this way the history of the Conquest of Mexico is organized around a list of “eight omens” or tetzahuil in Nahuatl, which are said to have predicted the Conquest before it came to be. The tradition of using omens or prefigurations to understand historic events of great consequences can be found in both the European and the Pre-Columbian historic and religious writings and practices. In this talk I will focus on the first omen of the Conquest, called by many indigenous documents the Mixpantli or Banner of Clouds, and relate this appearance to both the Book of Revelation in the Bible and the Cosmic Tree as a support of the sky in the Mesoamerican myths of creation. The architectural symbolism that appears in the drawings of this first omen, a pyramid, and a column, will also be related to another important historic figure of the Conquest: Malintzin.

Dr. Elena Phipps (PhD Columbia University, 1989) is currently the elected President of the Textile Society of America, (2011-2014) a national non-profit professional organization dedicated to the dissemination of information and knowledge about textiles. She is also an independent scholar and curator. She worked at the Metropolitan Museum of art for over 34 years as Senior Museum Conservator (1977-2010) and as the co-curator and author of the exhibition and catalogue The Colonial Andes: Tapestries and Silverwork 1430-1830, awarded both the Alfred Barr Jr. Award for best exhibition catalogue 2004-2005 from the College Art Association, and the Mitchell Prize, in 2006. Her recent publications include Cochineal Red: the art history of a color (2010 Metropolitan Museum of Art and Yale University Press) and Looking at Textiles: a technical terminology (2011, Getty Publications). She was a guest co-curator of the exhibition The Interwoven Globe: textiles and trade 16th-18th centuries, at the Metropolitan Museum of Art (2013) and guest curator for the exhibition The Peruvian Four-Selvaged Cloth: ancient threads/ new directions at the Fowler Museum in Los Angeles (Oct 2013- Feb 2014).

PRESENTATION: The Interwoven Globe: textiles and trade 16th-18th centuries

ABSTRACT: Hernán Cortés, in his 1519 letter to the Queen of Spain described the large quantity of textiles and garments with feathers and rabbit fur that were given to him. While much focus in recent years has been given to the pictorial constructions of Aztec and colonial feather ‘mosaic’ work, little is known about the specialized woven textiles noted in documents and codices from the period. A rare example of a 16th century colonial textile composed of spun rabbit hair and feathers belonging to the Cooper-Hewitt National Design Museum is the subject of this presentation, that explores its material, materiality and cultural context.

Dr. John M.D. Pohl is an eminent authority on North American Indian civilizations and has directed numerous archaeological excavations and surveys in Canada, the United States, Mexico, and Central America, as well as Europe. He has designed many exhibitions on North and Central American Indian peoples, including “The Aztec Pantheon and the Art of Empire” at the Getty Villa in 2010, and co-curated the exhibit “The Children of the Plumed Serpent: The Legacy of Quetzalcoatl in Ancient Mexico” at the Los Angeles County Museum of Art. Dr. Pohl is noted for bringing the ancient past to life using a wide variety of innovative techniques and his experiences have taken him from the Walt Disney Imagineering Department of Cultural Affairs to CBS television where he served as writer and producer for the American Indian Documentary Series "500 Nations," and Princeton University where he was appointed as the first Peter Jay Sharp Curator and Lecturer in the Art of the Ancient Americas.

PRESENTATION: The Price of Glory: Aztec Ritualism and Military Dress

ABSTRACT: Warfare, sacrifice, and the promotion of agricultural fertility were inextricably linked in religious ideology. Aztec songs and stories described four great ages of the past each destroyed by some catastrophe wrought by vengeful gods. The fifth and present world only came into being through the self-sacrifice of a god who was transformed into the sun. But the sun refused to move across the sky without a gift from humankind to equal his own. War was thereby waged to feed the sun his holy food and therefore perpetuate life on earth. The Aztecs used no term like “human sacrifice.” For them it was nextlaualli, the sacred debt payment to the gods. For the soldiers, participation in these rituals was a means of publicly displaying their prowess, gaining rewards from the emperor’s own hand, and announcing their promotion in society. But these executions worked just effectively as a grim reminder for foreign dignitaries, lest they ever consider war against the empire themselves.
Dr. Ethelia Ruiz Medrano specializes in Mexico’s Indigenous community’s local politics and agrarian perspectives from the sixteen century to the present. Her studies combine archival research with ethnographic field work. Dr. Ruiz holds a Ph.D. in History from the University of Seville, Spain (1990) and postdoctoral studies in Anthropology from the University of Bonn, Germany (1996). Among her many distinctions, the Mexican Academy of Sciences (AMC) recognized her in 2001 as the best young scholar in Social Sciences and in 2005 was appointed to the Chair Mexique by the University of Toulouse, France. Dr. Ruiz also earned a John Simon Guggenheim Fellowship in Latin American and Caribbean Studies in 2006. In 2010 the David Rockefeller Center for Latin American Studies also awarded her with a research grant and was an invited Professor at the History Department at Harvard. Currently, Dr. Ruiz is a Professor and Researcher at the National Institute of Anthropology and History in Mexico and the author / co-author of eleven academic books.

PRESENTATION: The Triumph of Tepeucila over the Spanish Conquistador: The Codex de Tepeucila (1543) (Cuicatlan region, Oaxaca)

ABSTRACT: Cultural dynamism and ideological flexibility of indigenous people have played a crucial role in their survival across five centuries of unmistakable marginalization and injustice. These elements have served to help the indigenous population define and craft cultural, political, and—in particular—ethical alternatives against the dominating power of both the colonial state and its national successor. The Indians have responded to this challenge in multiple ways. One of them is their dynamic use of the colonial justice system implemented by Spanish authorities only ten years after the Conquest. In this presentation I wish to honor Professor Patricia Anawalt’s well known studies of Mesoamerican Codices by examining one of them from the Cuicatec region in Oaxaca. I found this Codex and its judicial file in the Archive of Indies in Seville, and it involved the Indigenous inhabitants of Tepeucila whom presented this codex in which numerous gold objects were depicted as evidence in a lawsuit they brought against their encomendero (one of the most important Spanish conquerors named Andres de Tapia). The codex, a strip or length of paper 1 meter by 20 centimeters, contains drawings of gold objects such as crosses and the bases to which they were affixed, rosaries, pre-Hispanic figures, and flat rounded discs.

As I previously discussed, many pueblos as well as individual Indian nobles and commoners began to present traditional codices and maps to New Spain Royal Court as evidence in legal claims and lawsuits since 1531—a practice they later continued with the viceroy. For the most part, these documents—or juridical codices, as I choose to call them—lacked the richness and complexity of their pre-Hispanic counterparts. Nevertheless, they were a clear expression of the Indians’ willingness and determination to capitalize on the opportunity the Crown gave them for negotiation.

Dr. Susan Schroeder is the Frances Vinton Scholes Professor of Colonial Latin American History Emerita at Tulane University. Dr. Schroeder earned her B.A., M.A. and Ph.D. from UCLA. She is the author, translator, and editor of numerous books and articles relating to colonial Mesoamerican concepts of conquest, intellectualism, religion, resistance, and women. She has also spent many years translating and researching the writings of the seventeenth-century Nahua annalist Chimalpahin. Currently, she has just completed a book-length manuscript about Tlacaelent entitled, “Remembering Tlacaelent: Two Hundred Years of Aztec Glory and Infamy.”

PRESENTATION: Tlacaelent: The Best and Worst of Aztec History

ABSTRACT: Tlacaelent, said to be the “second king” to five Mexica high rulers, has been described by both Spaniards and Nahuaas as the man responsible for the glory of Mexico Tenochtitlan. But some of these same sources describe him as an “evil old man who never had enough human flesh to satisfy him.” Who was Tlacaelent? Did he even exist, or was he instead the fabulous creature of sixteenth-century Nahua annalist Chimalpahin. Currently, she has just completed a book-length manuscript about Tlacaelent entitled, “Remembering Tlacaelent: Two Hundred Years of Aztec Glory and Infamy.”

Dr. Manuel Aguilar-Moreno earned in 1997 an M.A. in Latin American Studies and in 1999 received an Interdisciplinary Ph.D. in Art History and Anthropology from the University of Texas at Austin under the direction of the late Dr. Linda Schele and Dr. Karl Butzer. Dr. Aguilar-Moreno has been a professor of Mesoamerican and Colonial Mexican Art History, at such institutions as the ITESO Jesuit University in Guadalajara, Mexico; the University of San Diego, California; the University of Texas at Austin, and the Semester at Sea Program of the Universities of Pittsburgh and Virginia, where he taught complete semesters on board of a ship around the world that included fieldwork experiences. Dr. Aguilar-Moreno is author of 12 books, among them: The Perfection of Silence: The Cult of
The Art History Society expresses its gratitude to Consul General Carlos M. Sada, Cultural Attaché María Elena Cabezut, and their staff for their generous support to this symposium, as well as to the Secretaría de Relaciones Exteriores de México, and the Agencia Mexicana de Cooperación Internacional para el Desarrollo for their assistance.

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